

is the forerunner of Moliere's Misanthrope and so a — biolog, — a permanent type of person.<sup>1</sup> Dramas representing martyrdom and other Christian incidents were presented with very great realism.<sup>2</sup>

637. The *mimus* and Christianity. The *mimus* opened war on Christianity. The religion was unpopular and hated. It set itself against the mores of the society at the time. It was scoffed at just as Puritans, Quakers, Mormons, and Christian Scientists have been scoffed at since and for the same reasons. It shared the unpopularity of the Jews, who came before the heathen world claiming the isolation of superiority, exclusive favor of God, ascendancy by rights over all the world. To the pagans the Christians seemed to make a great fuss about nothing. The *mimus* seized the popular sentiment and gave it expression. The Christian became the clown and simpleton. Christian rites were parodied and ridiculed. Martyrdoms were represented on the stage, the martyr being the buffoon. The heathen gods were taken under the protection of the *mimus* instead of being burlesqued as they had been for several centuries. This mockery ran through the Roman empire until the end of the fourth century, when the church got the protection of the state against public insult, but Christianity fell under the dominion of heathen mores. The great ecclesiastics of the fifth century preached fiercely against the theater, not because of the insults of the theater against the church, for they were silenced, but on account of the action of the theater upon Christian mores. Chrysostom denounced the theater on account of the manners of actresses in the *mimus*, on account of false hair, paint, exposed bodies, un-

covered heads, melodies, gross language, gestures, strife, representations of adultery and other sex vice, and because it was the school of intrigue and seduction. This became the attitude of the church towards the theater.<sup>8</sup>  
638. Popular phantasms. Although the crowd likes to see realistic representations of life, and also likes to see in the drama that ridicule of the cultured classes which seems like a victory

<sup>1</sup> Klein, *Gesch. des Zirkus*, III, 599, 638.    <sup>2</sup> D'Ancona, I, 372.

& Reich, *So*, 93, 95, 107, 117.